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Volti
Trumpet

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S. Diapason and Flute Bass

Spirituoso

Swell

Trumpet

Swell

Trumpet

Swell

Swell

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hr hr

ad lib: Tempo

Choir Bass

Trumpet

hr

Swell

Swell

hr

Trumpet

Trumpet Bass

Swell

Trumpt

Swell

Trumpt

Volti Swell

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Gratioso

Allegro Moderato

Full Organ

1st time.

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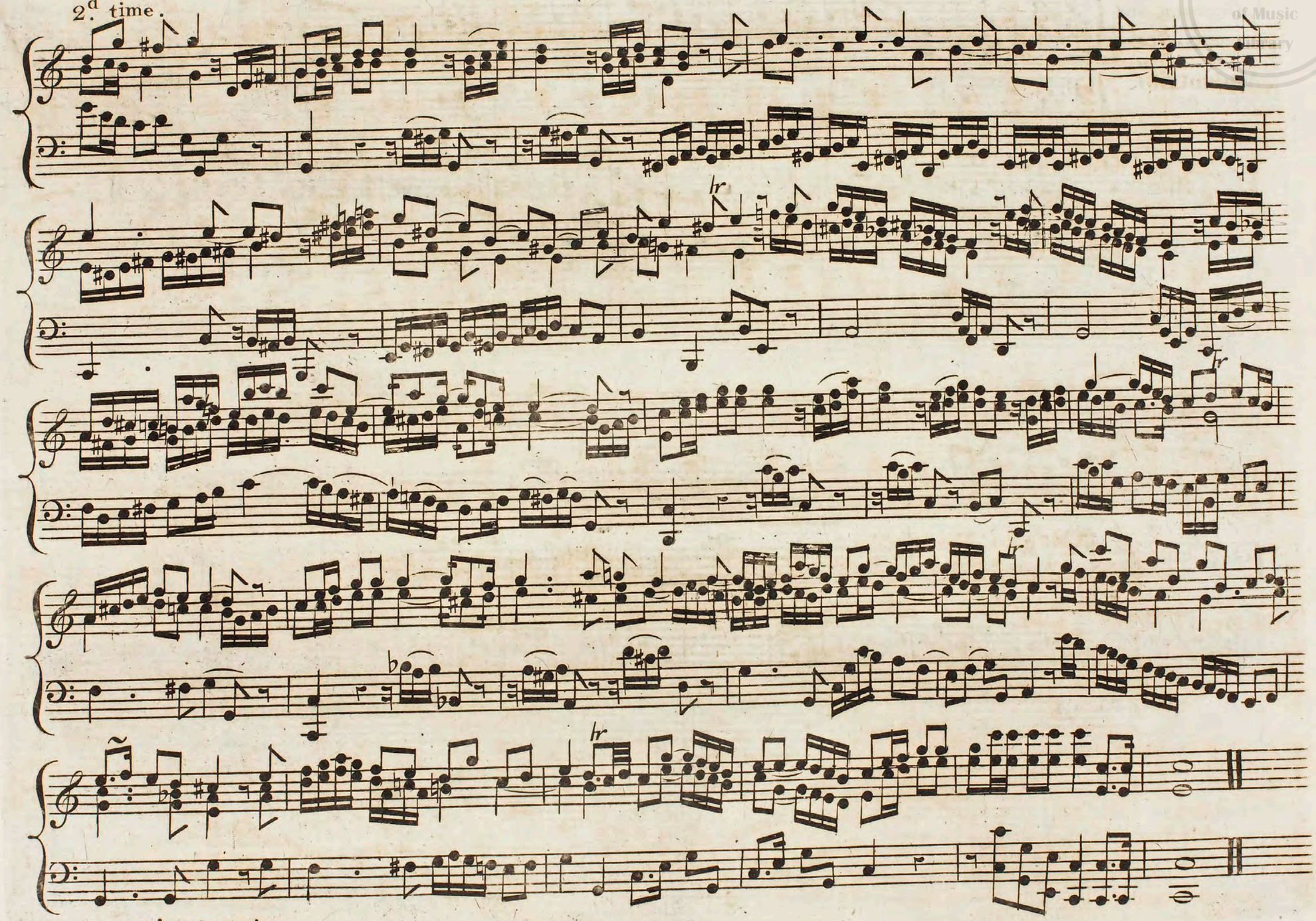

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S. Diapason and Principal Choir Organ

Andantino

Pedal

S. Diapason Principal and Fifteenth Choir

Allegretto

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VOLUNTARY III.

Full Swell

Larghetto

Cornet a la POLLACCA S. Diapason & Flute Choir Bass

Allegretto

Swell Cornet

Cornet

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Swell

Cornet

Swell

Cornet

Swell

lr

Cornet

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Swell

Cornet

hr

Diapasons

Largo

VOLUNTARY IV.

Adagio

Diapasons

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Volti

Solo Hautboy Swell

Siciliano

S. Diapason Bass
Great Organ

Cremona Choir

1. Hautboy

Cremona

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Hautboy

Cremona

Hautboy Swell

Hautboy

S. Diapason Bass

Two Diapasons Great Organ

VOLUNTARY V.

Largo

Diapasons

Cornet

Allegretto

S. Diapason and Flute Choir

Swell Cornet

Cornet

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Swell

Cornet

Swell

Flute Choir

Cornet

S. Diapason and Flute Bass

Volti

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Swell

Cornet

Swell

Cornet

Diapasons

Adagio

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VOLUNTARY VI

Largo

Full Swell

hr

hr

hr

hr

hr

Volti

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Djapasons or French Horn

Allegretto

Swell

Horn

swell

Swell

Flute Choir

Swell

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Horn

Swell

Horn

VOLUNTARY VII

Full Organ

Maestoso

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Andante Maestoso

Swell both hands

Trumpet

Swell

Swell

Trumpet

Swell

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hr

hr

hr

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hr

Trumpet

Swell

hr

hr

hr

Russell's Voluntaries

Choir Bass

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Swell

Trum: Bass

Trum:

Swell

Trum:

Swell

Swell

Trum:

Trum:

Trum: Bass

S. Diapason and Flute Choir Organ

Siciliano

Volti Fugue

FUGUE

Allegro

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V. S.

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hr

Pedal

hr

Pedal

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Pedal

hr

hr

hr

VOLUNTARY VIII

Largo

Diapasons

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Solo Hautboy

S. Diapason
Bass G: Organ

Andantino

hr

Cremona Choir

Hautboy

Cremona

Hautboy

Pedal

S: Diapason

V.S.

and Flute

Hautboy

Cremona

Hautboy

Pedal

Hautboy

Andantino

FUGUE

Allegro

V. S.

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Tempo

VOLUNTARY IX

Largo

Full Organ

Volti Fugue

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FUGUE

Allegro

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VOLUNTARY X

Full Organ
Larghetto

Ped.

FUGUE
Allegretto

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lr

Pedal

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Pedal

VOLUNTARY XI

Full Organ

Largo

Volti Fugue

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FUGUE
Allegro

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Diapasons

Andantino

VOLUNTARY XII

Diapasons
Adagio

Swell

Trumpet
Maestoso
S. Diapason
nd Flute Bass

Trumpet

Swell

Royal Academy of Music Library

Trumpet

Swell

Trumpet

Swell

Trump.t

Swell

Trump.t

Swell

Trumpet

MARCH

Full Organ

Full Organ

Largo

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FUGUE

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hr

Pedal

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Pedal

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PREFACE.

IT is not my deſign to enter into the different methods purſued by the various Writers on the ſubject of SOLMISATION, as they would be too tedious and perplexing to the generality of Amateurs, who are deſirous of becoming Singers with as little trouble as neceſſary, and for whom this Treatiſe is principally written. But my buſineſs has been to ſelect, from the beſt Writers, every ſtriking feature, that may tend to ſimplify and elucidate this Art.

IN the progreſs of this Work, particularly in the following Obſervations on VOCAL MUSIC, I have generally made the Authors, whom I have quoted, ſpeak for themſelves, and (if I may ſo expreſs it) tell their own ſtory.

Wm. Caſe

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A

TREATISE ON SINGING.

In all polite and civilized nations, the early practice of Music was ſtrongly recommended, as tending moſt powerfully to ſoothe the diſcordant paſſions, to influence the taſte, and fix the morals of youth, by exalting and improving the human mind, and raiſing our nature to higher degrees of virtue. The ingenious Author of the Memoirs of Handel makes this intereſting remark: "Too much reaſon is there for believing that the intereſts "of religion and humanity are not ſo ſtrongly guarded, or ſo firmly ſecured, as eaſily to ſpare thoſe ſuccours, or forego thoſe aſſiſtances, which are "adminiſtered to them by the elegant arts."—Avison, ſpeaking of the pleaſure received from muſical ſounds, ſays, "It is their peculiar and eſſential "property, to diveſt the ſoul of every unquiet paſſion, to pour in upon the mind a ſilent joy, beyond the power of words to expreſs, and to fix the heart "in a rational, benevolent, and happy tranquillity. The force of ſound, in alarming the paſſions, is prodigious: thus, the noiſe of thunder, the ſhouts "of war, the uproar of an enraged ocean, ſtrike us with terror. So again, there are certain ſounds natural to joy, others to grief or deſpondency, others "to tenderneſs and love; and by hearing theſe, we naturally ſympathize with thoſe who enjoy, or ſuffer. And thus, by the power of Muſic, we are "often carried into the fury of a battle, or a tempeſt; we are by turns elated with joy, or ſunk in pleaſing ſorrow; rouſed to courage, or quelled by "grateful terrors; melted to pity, tenderneſs, and love, or tranſported to the regions of bliſs, in an extacy of divine praiſe." Milton was ſo ſenſible of the moral tendency of muſical expreſſion, that he aſcribes to it the power of raiſing ſome praiſe-worthy emotions even in the Devils themſelves.

——————Anon they move
In perfect phalanx to the Dorian mood
Of flutes and ſoft recorders; ſuch as rais'd
To height of nobleſt temper heroes of old
Arming to battle; and, inſtead of rage,
Deliberate valor breath'd, firm, and unmov'd
With dread of death, to flight or foul retreat.

Paradiſe Loſt, book 1. *verſe* 549.

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That *Vocal Muſic* has greatly the ſuperiority, from Nature, over *Inſtrumental*, is univerſally allowed, as it receives additional aid from its ally *Poetry*. Mr. HARRIS ſays on this ſubject, that " Muſic, when alone, can only raiſe affections, which ſoon languiſh and decay, if not maintained and fed by the " nutritive images of *Poetry*. There are few to be found ſo inſenſible, I may ſay ſo inhumane, as, when *good Poetry* is juſtly ſet to Muſic, not in ſome " degree to feel the force of ſo amiable an union; it is a force irreſiſtible, and penetrates into the deepeſt receſſes of the ſoul. The ideas of *Poetry* muſt " needs make the moſt ſenſible impreſſion, when affections peculiar to them are already excited by Muſic, for here a double force is made co-operate " to one end. ANTONIOTTI ſays the union of Muſic and Poetry, when properly and judiciouſly adapted, acquire an extraordinary power, and become " in a manner deſpotic over the human paſſions, and can excite the moſt aſtoniſhing ſenſations."

" It is in general true, that Poetry is the moſt immediate and moſt accurate interpreter of Muſic. Without this auxiliary, a piece of the beſt Muſic, " heard for the firſt time, might be ſaid to mean ſomething, but we ſhould not be able to ſay what. It might incline the heart to ſenſibility: but Poetry, " or language, would be neceſſary to improve that ſenſibility into real emotion, by fixing the fancy upon ſome definite and affecting ideas. A fine " Inſtrumental Symphony, well performed, is like an oration delivered with propriety, in an unknown tongue; it may affect us a little, but conveys " no determinate feeling; we are alarmed, perhaps, or melted, or ſoothed, but it is very imperfectly, becauſe we know not why:—The ſinger, by " taking up the ſame air, and applying words to it, immediately tranſlates the oration into our own language; then all uncertainty vaniſhes, the fancy " is filled with determinate ideas, and determinate emotions take poſſeſſion of the heart.

" Of all ſounds, that which makes its way moſt directly to the human heart, is the human voice: and thoſe inſtruments that approach neareſt to it " are in expreſſion the moſt pathetic, and in tone the moſt perfect. The notes of a man's voice, well tuned and well managed, have a mellowneſs, " variety, and energy, beyond thoſe of any inſtrument; and a fine female voice, modulated by ſenſibility, is beyond compariſon the ſweeteſt, and " moſt melting ſound, in art or nature." *Dr. Beattie, page* 152.

Mr. BRUCE, in deſcribing the Muſical Inſtruments he found in Abyſſinia, particularly the *Theban Harp*, judiciouſly obſerves, that " It ſhould be " a principal object of Mankind to attach the Fair Sex, by every means, to *Muſic*, as it is the only amuſement that may be enjoyed to exceſs, and the " heart remain virtuous and uncorrupted."

It is evident from the teſtimony of ancient Writers, that the art of ſinging by note, with accuracy and correctneſs, was eſteemed an indiſpenſable part of a liberal education.

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PEACHAM requires of his *Complete Gentleman* to be able "to ſing his part ſure, and at firſt ſight; and withal to play the ſame on the viol or lute." And MORLEY, in his excellent Introduction to practical Muſic, makes PHILOMATHES thus complain, (at a banquet of Maſter SOPHOBULUS): "Supper "being ended, and Muſic-Books, according to cuſtom, being brought to table, the miſtreſs of the houſe preſented me with a part, earneſtly requeſting "me to ſing. But when, after many excuſes, I proteſted unfeignedly, that I could not, every one began to wonder; yea, ſome whiſpered to others, "demanding how I was brought up; ſo that upon ſhame of mine ignorance, I go now to ſeek mine old friend, Maſter Gnorimus, to make myſelf "his ſcholar."

In reſpect to ſinging with *Taſte*, GEMINIANI obſerves, that it doth not conſiſt in frequently making ſome favourite paſſages, or graces, but in expreſſing with ſtrength and delicacy the intention of the compoſer. *Taſte* in a ſinger, ſays Dr. GREGORY, conſiſts in a knowledge of the compoſer's deſign, and performing it in a ſpirited and expreſſive manner, without any view of ſhewing the dexterity of his own execution. This expreſſion is what every one ſhould endeavour to acquire; and it may eaſily be obtained by any perſon poſſeſſed of a moderate voice, and muſical ear, who is willing to ſubmit to the inſtruction of an intelligent Maſter.

That rules may be given towards obtaining this moſt deſirable object, there is no doubt, although there is an old proverb mentioned by TOSI, that an hundred perfections are requiſite in an excellent ſinger, but he that has a fine voice is poſſeſſed of *ninety-nine* of them.

To ſing in tune, with a good intonation and expreſſion, a proper regard to the time, and delivery of the words, are the chief conſtituents of a good taſte in ſinging. However, the ſubſequent hints and obſervations on ſinging with *taſte* and *expreſſion*, will, I flatter myſelf, tend to encourage the ſcholar in the practice of this moſt pleaſing and faſhionable ſtudy.

The Voice ſhould be formed in the moſt pleaſing tone poſſible, and delivered ſteady and clear, without paſſing through the noſe, or being choaked in the throat, which are two of the greateſt imperfections a ſinger can be guilty of. The voice ſhould likewiſe be perfectly in tune, for without an accurate intonation, it is impoſſible to ſing well.

The lower notes ſhould be ſung *firm*, and great care muſt be taken to unite the natural voice with the *falſetto* or feigned voice, that they may not be diſtinguiſhed; for if they are not carefully united, the voice will conſequently loſe much of its beauty; this may be done, by not forcing it too much on that part where the break is, as otherwiſe it will be of different regiſters. The high notes ſhould by no means be ſung *too ſtrong*, but fixed ſweetly without any fluttering or tremulous motion. The two frequent *curling* of the notes ſhould alſo be avoided: the ſcholar ought firſt to ſing with plainneſs and ſimplicity, avoiding all ornaments, or *graces*, till he is ſufficiently qualified to uſe them; and then he ſhould be very cautious that they are not

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improperly uſed; for if the compoſer has taſte in what he writes, it will be unneceſſary, and indeed not very eaſy, to add any graces that will make it more beautiful; but too often they may render the piece leſs perfect. The affectation of ſinging *gracefully* in young ſcholars has very often occaſioned a *falſe taſte.*

Holding the Book before the face ſhould be avoided, that the tone of the voice may not be obſtructed.

Taking breath in the middle of a word, is a great fault, and an error againſt nature; this may always be avoided by caution, as there can be no command of the voice, without a judicious management of the breath.

The Mouth ſhould be moderately open, that the tones of the voice may come forth freely: the ſinger ſhould always ſtand in a graceful poſture, avoiding all grimaces, knitting the brows, and diſtortions of the head and body, particularly the mouth, which ought to be compoſed in a manner rather inclined to a ſmile, than too much gravity. Tosi recommends the ſcholar ſometimes to ſing before a looking-glaſs, in order to correct any bad habits.

The Words ſhould be delivered diſtinct and plain, without any affectation, as *Vocal Muſic* is very little ſuperior to *Inſtrumental,* unleſs it expreſſes the ſentiment and paſſion of the Poetry, as well as the Muſic; which, ſays Dr. Burney, "like Man and Wife, or other aſſociates, are beſt aſunder "if they cannot agree; and on many occaſions, it were to be wiſhed that the Partnerſhip were amicably diſſolved." Mr. Jackson, on this ſubject, obſerves, that "the ſinger never appears to ſuch advantage, as when he is expreſſing the united paſſion of the Poet and Muſician."

In all compoſitions for more than *One Voice,* the parts ſhould be ſung with an equal degree of *Forte* and *Piano,* and ſtrictly as they are written, carefully avoiding all *flouriſhes,* which only tend to interrupt the harmony of the piece. Tosi ſays, he remembers to have heard a famous Duetto torn into atoms, by two renowned ſingers, in emulation; the one propoſing, and the other by turns anſwering; that at laſt, it ended in a conteſt, who ſhould produce the greateſt extravagances.

The three kinds of Voices deſcribed by Tosi, are the *Voce di Petto,* or full voice, which comes from the breaſt. The *Voce di Teſta,* which ſtrikes from the throat to the head. The *Falſetto,* or feigned Voice, which is intirely formed in the throat, and has more volubility than any, but is of no ſubſtance. *Meſſa di Voce* is the putting forth of the voice, and letting it ſwell by degrees from the ſofteſt *Piano* to the loudeſt *Forte,* and from thence returning, with the ſame art, from *Forte* to *Piano.* (See Plate 12.)

Anticipation; this word ſpeaks for itſelf, and requires little or no explanation; it is a very uſeful and elegant grace in ſinging, as it anticipates the note, about to be ſtruck, by which the tone is aſcertained with more certainty and preciſion. This grace may be uſed in every interval, or diſtance in the octave.

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Appoggiatura is a note added by the finger, for arriving more gracefully at the following note, either in rifing or falling. This term cannot well be expreffed in the Englifh language; the word is derived from *appoggiare*, to lean on; in this fenfe, you lean on the firft, to arrive at the note intended; you dwell longer on the preparation, than on the note for which the preparation is made. This moft beautiful grace, which fo much adorns the art of finging, may oftener be ufed than any other, without tiring, and will always have a pleafing effect.

The *Superior Appoggiatura* expreffes love, affection, &c.

The *Inferior Appoggiatura*, made in defcending, has the fame qualities, but is more confined. (See Plate 12.)

The *Bravura*, or Song of Execution, which Tosi humorouffly tranflates the *Hectoring Song*, is called finging to the *ear*, and is full of *divifions*. This ftyle, however, is of great confequence, and very often raifes our admiration of the finger. The practifing difficult paffages, and divifions, will give the fcholar a flexibility and command of voice, without which, fome of the fineft fongs of execution cannot properly be fung. Geminiani, after hearing fome favourite performer, on being afked if the performance was agreeable to his tafte, candidly anfwered, "Your execution is exceedingly great, but "you have not in the leaft affected me; my *ears* were entertained, but my *heart* was at reft." An elegant writer before cited, thus expreffes himfelf: "But is it not agreeable to hear a *florid fong* by a fine performer, though now and then the voice fhould be drowned amidft the accompaniments, "and though the words fhould not be underftood by the hearers, or even by the finger? I anfwer, that nothing can be very agreeable, which brings "difappointment. In the cafe fuppofed, the tones of the voice might no doubt give pleafure; but from inftrumental mufic, we expect fomething more, "and from vocal mufic a great deal more, than mere fweetnefs of found. From Poetry and Mufic united, we have a right to expect pathos, fentiment, "and melody, and, in a word, every gratification that the tuneful art can beftow."

Cadence; this word comes from the Latin verb, *cado*, to fall; the cadence being the fall, or conclufion of a feries of melody, which terminates the whole, or part of a fong. Brossard fays, it is much the fame in a fong, as a period that clofes the fenfe in a difcourfe. The *cadences*, or *ad libitums* of great fingers, are generally more attended to than the airs which precede them, and, if judiciouffy made, often produce great applaufe, although the fong be compofed or fung but indifferently. The ftyle of a cadence fhould always be derived from the character of the fong, to which it fhould be ftrictly appropriate. It is a work, therefore, not only of judgment, but invention likewife; and public fingers have, in truth, an arduous task to perform, when they are called on, in the courfe of an Opera or Oratorio, to produce fo many cadences in fo many various ftyles and manners.

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A Critic * of conſummate taſte is of opinion, that cadences are uſually extended to an undue length, and in his critique on a celebrated ſinger, ſays, " He made two or three excellent cloſes, though they were rather too long. This fault is general throughout *Rome* and *Naples*, where ſuch a " long-winded licentiouſneſs prevails in the cadences of every ſinger, as is always tireſome, and ſometimes diſguſting; even thoſe of great performers " need compreſſion, and thoſe made by performers of an inferior claſs want not only curtailing, but corrrection."

The *Cantabile*, or *Pathetic*. This expreſſive ſtyle of ſinging reaches the heart; from whence alſo it ſhould originate in the ſinger, who ſhould be ſo animated with the paſſion to be expreſſed, as to affect and charm the hearers. It does not conſiſt in thoſe difficulties of the art, which diſplay florid graces, and intricate execution; " but ſuch eloquence of ſound, as ſteals upon the heart, and awakens its ſweeteſt and beſt affections." Tosi ſays, " whoſoever pretends to obtain it, muſt hearken more to the dictates of the *heart*, than to thoſe of *art*." One of its greateſt ornaments is the ſtealing of *time*, which the Italians call *tempo rubato*. The ſame author obſerves, " The ſtealing of time in the pathetic, is an honourable theft, in one that ſings " better than others, provided he makes reſtitution with ingenuity; for whoſoever does not know how to ſteal the time in ſinging, is deſtitute of the " beſt *taſte*, and greateſt knowledge."

Concord, or *Conſonance*, is the relation of muſical ſounds, that are agreeable to the ear, whether applied to harmony or melody; for notes that are pleaſing to the ear, and are harmoniouſly combined, will be equally ſo, when taken in ſucceſſion.

Diſcord, or *Diſſonance*, is the effect of muſical ſounds, in themſelves diſagreeable; although concords receive an additional luſtre by a proper interpoſition of a diſcord, which gives a zeſt, as Dr. Burney expreſſes it, without which the auditory ſenſe would be as much cloyed, as the appetite, if it had nothing to feed on but ſweets; and Malcolm ſays, diſcords in muſic are what ſtrong ſhades are in painting.

The *Forte* and *Piano* may very properly be called the *Chiaro Scuro*, or light and ſhade of ſinging; for as *theſe* are to the eye, ſo are the Forte and Piano to the ear. Although the voice ſhould, in practice, be thrown out *round* and *full*, yet the ſcholar ought to have the command of it, ſo as to be able to make the Piano with eaſe and certainty; for nothing relieves the ear ſo much as a judicious mixture of the Forte and Piano.

" Equable ſounds, like ſmooth and level ſurfaces, are in general more pleaſing than ſuch as are rough, uneven, or interrupted; yet, as the flowing curve, ſo eſſential to elegance of figure, and ſo conſpicuous in the outlines of beautiful animals, is delightful to the eye, ſo notes *gradually ſwelling*,

* Dr. Burney's Preſent State of Muſic in Italy, Page 365.

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and *gradually decaying*, have an agreeable effect on the ear, and on the mind; the former tending to rouse the faculties, and the latter to compose them; the one promoting gentle exercise, and the other rest." *Beattie.*

Harmony is the agreeable result of an union of several different musical sounds, heard at one and the same time, which, together, have an agreeable effect on the ear. As a continued succession of musical sounds produces *melody*, so does a combination of them produce *harmony*.

The combination of sounds seems to be generally allowed by all writers on the subject to be a modern invention, as no traces can be found of music in parts, till several years after GUIDO's time, (the 11th century); from which it is conjectured, that the great effects said to be produced by ancient music, was wholly by *melody*. Dr. BURNEY, after a minute examination of all the writers for and against the opinion, whether the ancients had *counterpoint*, or music in parts, thinks, that harmony was never known to the ancients, but that *counterpoint* seems as much a modern invention as gunpowder, printing, the use of the compass, or the circulation of the blood. A strong argument in favour of this opinion is, that till the year 1330, the notes were all of one length, when JEAN DE MURIS invented notes of different lenghts, which, till then, were all of equal value, as to time.

Melody, is the effect of different musical sounds, gracefully arranged, or disposed, in proper succession, by which it is distinguished from *Harmony*; though these two are frequently confounded. It is generally believed that the ancients used only *simple Melody*, in their musical performances, of which such extraordinary accounts are given; and in these, the effects were produced by a great number of voices and instruments, frequently singing and playing together, in *Unisons* and *Octaves*. The *Canto Fermo*, or plain Chant, and melodies of the Romish Church, said to be introduced by Pope GREGORY the Great, are remains of the ancient Greek Music, which have been written in manuscript Missals (or Mass Books), without parts, and chanted in unisons and octaves. This is a strong presumptive proof that the ancients never used counterpoint, for the melodies of these compositions are so flow, and simple, as to be more capable of receiving harmony, and seem to require it, more than any others. Dr. BURNEY on Melody says, " an elegant and graceful Melody, exquisitely sung by a fine voice, is sure to create delight, without instrumental assistance." The same Author observes, that " neither *Melody*, nor *Harmony*, alone, can constitute good Music, which consists in the union of both; and Melody without Harmony, " or Harmony without Melody, is as imperfect as a man with one arm, or one leg, to whom Nature has originally given two." PADRE MERSENNUS observes, that " the generality of mankind are more attentive to pure Melody, than to Concertos, or pieces of many different parts, which they readily

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" quit, in order to have a ſimple air ſung by a good voice, becauſe they can more eaſily diſtinguiſh the beauty of a ſingle part, or voice, than of harmonic " relations; without taking into the account the beauties of poetry, which are certainly more eaſily comprehended in a ſingle part, than when it is " accompanied by two or more parts, moving in different proportions of time."

Recitative; this ſtyle or manner of ſinging borders on *declamation*; of conſequence, more regard is to be had to the *paſſion* or *expreſſion* of the ſubject, than that to regular time; although it is always written in true meaſure, the ſinger may uſe his own judgment in the performance of Recitative, according to the ſenſe and force of the words. It is generally uſed to expreſs ſome action or paſſion; or to relate ſome ſtory, introductory either to a ſong, chorus, &c. More depends on the ſinger in this ſtyle, than in any of the others, for if the ſpirit both of the poet and compoſer is not given with ſenſe, and particularly without affectation, or too much chanting, the performer is more likely to defeat the deſired effect; and what was deſigned to be intereſting and expreſſive, will become quite the reverſe. The ſinger ought to bear in mind, that *here* he has ſentiments to expreſs, as well as ſounds; he ſhould perfectly underſtand what he ſays, as well as what he ſings, and not only modulate his notes with the art of a muſician, but alſo pronounce his words with the propriety and energy of a public ſpeaker.——HANDEL ſeems ſuper-eminent in this ſpecies of compoſition, as the Author of his Memoirs obſerves, " without attempting to explain the cauſes of the forcible expreſſion, and overpowering pathos, which breathe in many paſſages " of his *Recitative*, I will only alledge theſe effects of muſic to ſhew that its true uſe, and greateſt value, is to heighten the natural impreſſions of " Religion and Humanity."

The *Trillo*, or *Shake*,* is indiſpenſably requiſite in a public ſinger, and may be acquired by pains and perſeverance. There are two ſorts of Shakes, viz. the *Shake Major*, and the *Shake Minor*; the firſt is made by a whole tone, and the ſecond by a half tone. This grace ought to be practiſed very ſlow at firſt, and requires great application; the Shake ſhould not be too often heard, and never too long, *nor ever on holding notes*, as here the *Meſſa di Voce* claims the preference, for " where paſſion ſpeaks, all ſhakes and graces ought to be ſilent; leaving it to the ſole force of a beautiful expreſſion, " to perſuade." All ornaments and embelliſhments in ſinging ſhould be uſed very ſparingly, and whenever introduced, they ought to proceed from the character and ſentiment, both of the Muſic and Poetry.

* See PLATE 12.

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The four different VOICES *are,*

The SOPRANO, or TREBLE;
The CONTR'ALTO, or COUNTER TENOR;
The TENOR; and
The BASS.

Each Voice has its peculiar ſtyle.

The *Soprano* has generally moſt volubility, and ſeems beſt calculated for it. It is likewiſe equally capable of the *Pathetic*.

The *Contr'alto* has more of the *Pathetic* than of the *Bravura*.

The *Tenor* is very often capable of both the *Pathetic* and *Bravura*.

The *Baſs* is the moſt dignified, but ought not to be ſo boiſterous as it is generally practiſed. It has always been a matter, not to be accounted for by Profeſſors of Muſic, why the deepeſt Baſs Voices ſhould, in general, ſing in a Falſetto, and with greater taſte than in their natural voices, and that the Contr'alto ſhould have the leaſt Falſetto of either of the other voices. The fact is however certain, for if a Treble part is wanted in a Quartetto, and there is no Soprano Voice, the Baſs is generally called to ſing it.

Although GUIDO ARETINO improved and completed the Scale of Muſic, (See Plate 1,) yet the Art of Solmiſation was never perfect, until the late introduction of the ſyllable *Si*, to the ſeventh note in the octave; which, notwithſtanding it was known to Profeſſors for many years, and mentioned by GRASSENAU, RAMEAU, NARES, and others, yet no one had courage till very lately, to introduce it. By this, the ſtumbling-block is removed, and the ſcale is now complete; as every note in the octave has a ſyllable applied to it; and it is with great confidence I pronounce, that the art of ſinging by note, from this cauſe, is greatly facilitated.

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Theſe Monoſyllables, *Ut, Re, Mi, Fa, Sol, La,* GUIDO ARETINO, a Benedictine Monk, in the *eleventh Century,* took from a ſtrophe or ſtanza of a Latin Hymn, written in honor of St. JOHN Baptiſt, from which he choſe the *firſt* and *ſixth* ſyllable of every verſe.

Ut queant laxis *Re*ſonare fibris
*Mi*ra geſtorum *Fa*muli tuorum,
*Sol*ve polluti *La*bii reatum:
SANCTE JOHANNES.

They are alſo comprized in this line by ANGELO BERARDI, viz.

*Ut, Re*livet *Mi*ſerum *Fa*tum *Sol*itoſque *La*bores.

Theſe ſyllables were applied to the *Hexachord,* or *ſix notes* in the ſcale; but as there are *ſeven* original ſounds in muſic, there wanted a ſeventh ſyllable, which is now added, viz. *Si.*

The eight notes have now each a ſyllable, thus:

Do, Re, Mi, Fa, Sol, La, Si, Do.

We reckon the *eighth* ſound, but in truth there are only *ſeven*; as the octave, or eighth note, is only a repetition of the ſame note (as it were) as the *firſt,* and called by the ſame alphabetical names, viz.

C.	D.	E.	F.	G.	A.	B.	C.
1.	2.	3.	4.	5.	6.	7.	8.
Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.

The French, in general, never alter the *Sol-Fa* with the key, as the Italians and Engliſh do, but always keep *Ut,* or *Do,* on the firſt ledger line; which makes it imperfect in any but the natural key of C. For *Mi, Fa,* and *Si, Do,* are, and always *ſhould be,* the half tones in every *Major Key.* Therefore, if you ſing in any Major Key but C. you muſt carry your *Sol-Fa* with you, and fix *Do* on the key note, by which the names of all the other notes in the octave are regulated; ſo that where *Flats* or *Sharps* are marked at the cleffs, *Fa* is always the laſt Flat, and *Si* the laſt Sharp. This may

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ſeem, at firſt, rather difficult, and I ſhould not adviſe the ſcholar to attempt it, until perfect in the natural key; but when he is accuſtomed to apply the words of the *Sol-Fa* to the different intervals in the octave, and finds that *Mi* and *Fa*, and *Si Do*, are always the half tones, he will be ſorry to change them for the French method, by which they would become generally *whole tones*, and thereby totally invert the whole Syſtem of SOLMISATION. It is ſuppoſed that GUIDO's reaſon for calling his firſt note Γ *gamma*, was either to ſhew, that the Greeks were the inventors of Muſic, or that he thereby meant to record *himſelf*, this being the firſt letter of his name. If I might be allowed to hazard a conjecture, may not the Italians probably have changed the *Ut* into *Do*, as a compliment to Gui*do*, being part of his name?

I have often found that the moſt expeditious method of teaching to ſing by note, (when ſcholars are capable of reaſoning on muſical ſounds), was by applying figures to the natural ſucceſſion of eight notes, inſtead of the *Sol-Fa*; although I certainly would recommend young pupils to chooſe the *Sol-Fa*, as the notes will be more articulate, and the voice, by that method, muſt conſequently be delivered clearer, and they will have a longer time to underſtand, and digeſt it. Yet, I have always found the uſe of figures to be more eaſily comprehended by grown perſons, who are generally puzzled and embaraſſed by the *Sol-Fa*.

The ſcholar, therefore, is left to his choice, either to practiſe by *Figures*, or *Sol-Fa*, as the advantage of both methods will readily be ſeen in the firſt rules and examples, annexed to theſe obſervations. Even moderate abilities, if joined to readineſs of inclination, and perſevering induſtry, will, in proceſs of time, overcome the various difficulties attached to this, and all other elegant and liberal arts.

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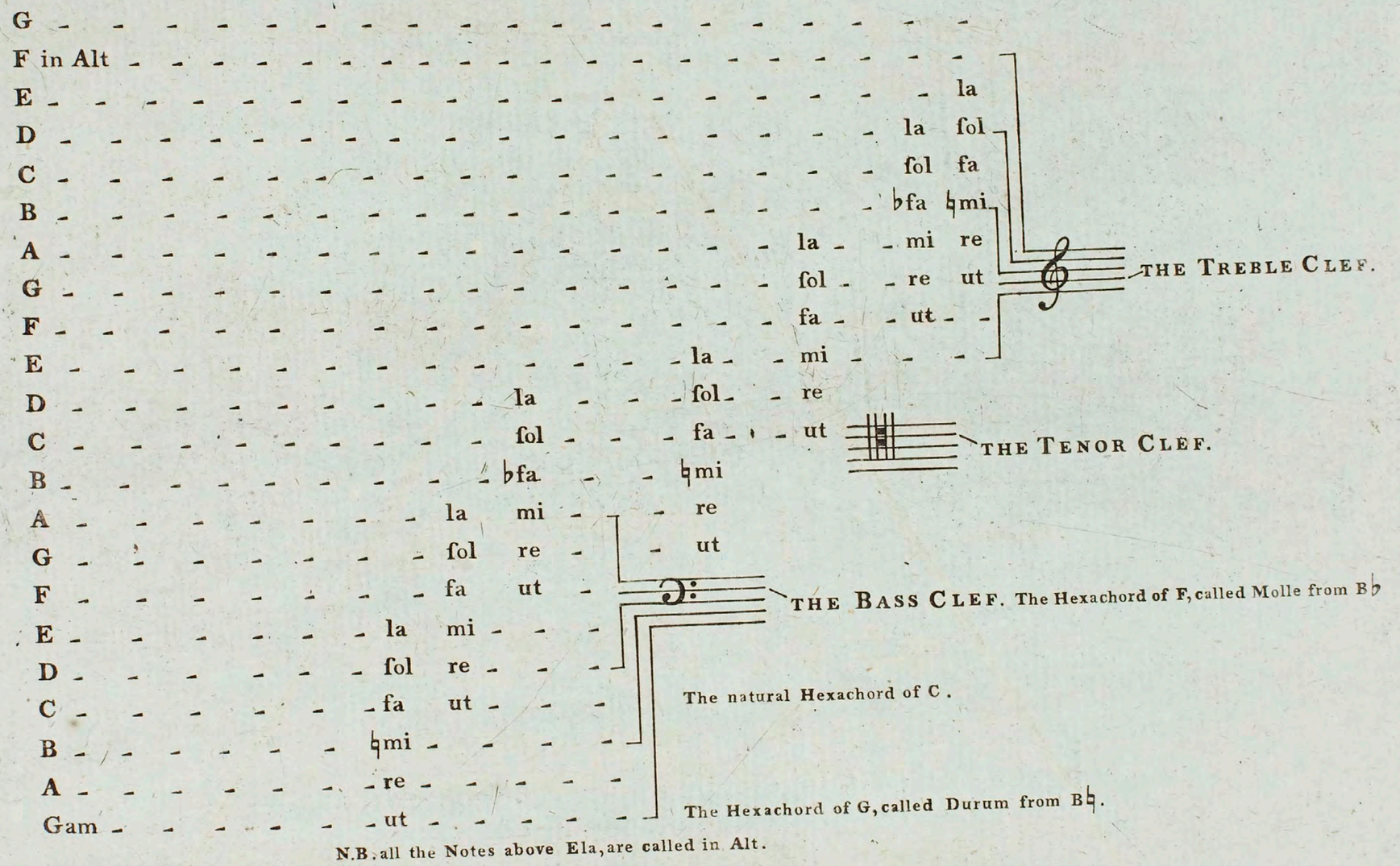
THE GAMUT OR SCALE OF GUIDO.



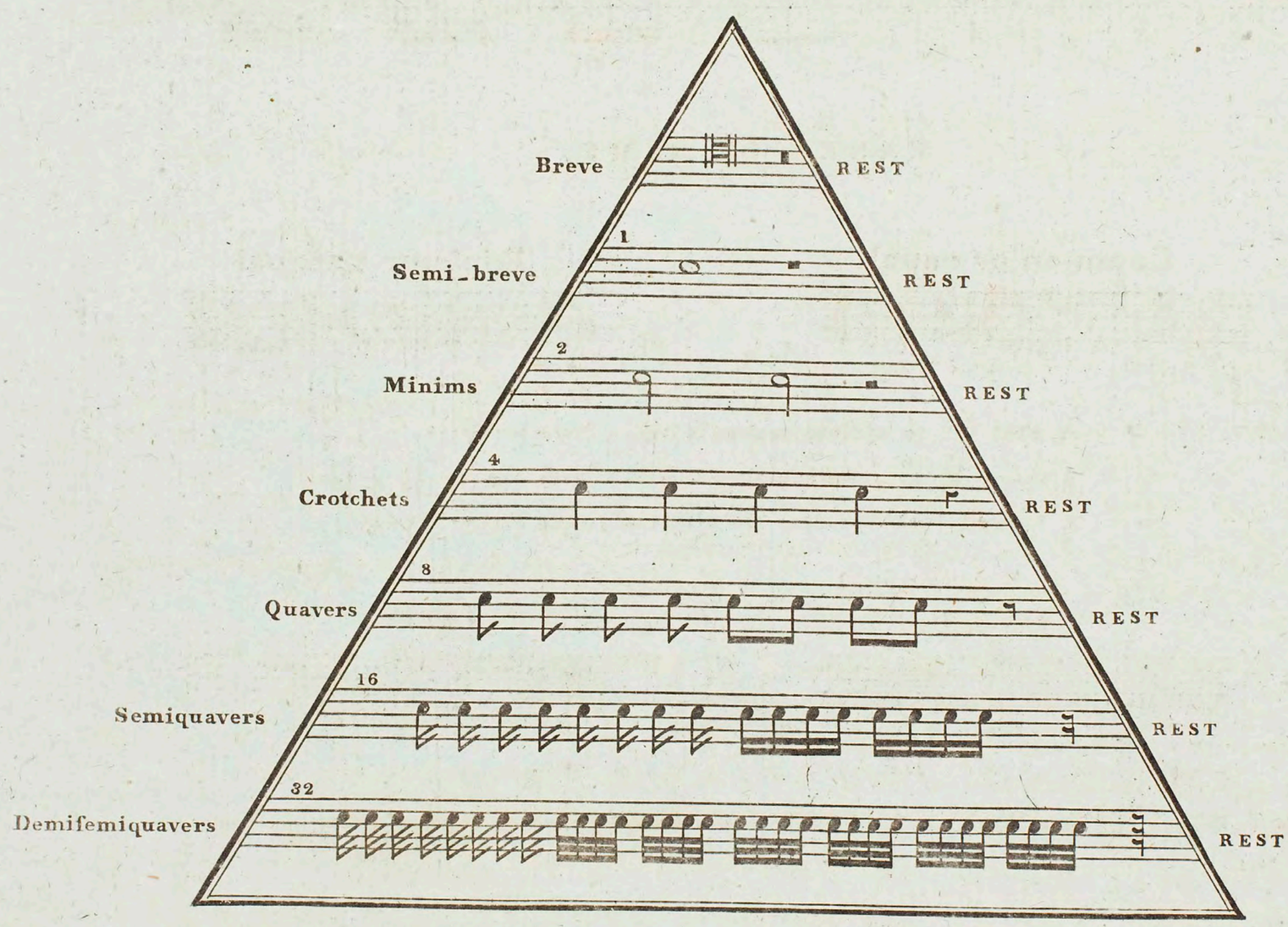
N.B. all the Notes above Ela, are called in Alt.

The Scale of MUSIC was improved and divided into three Series or Columns, and called Hexachords by GUIDO ARETIN a Monk of AREZZO in TUSCANY, in the 11th. Century.

Engrav'd by E: Riley N°. 8, Strand.

NAMES AND PROPORTIONS OF

NOTES AND RESTS.



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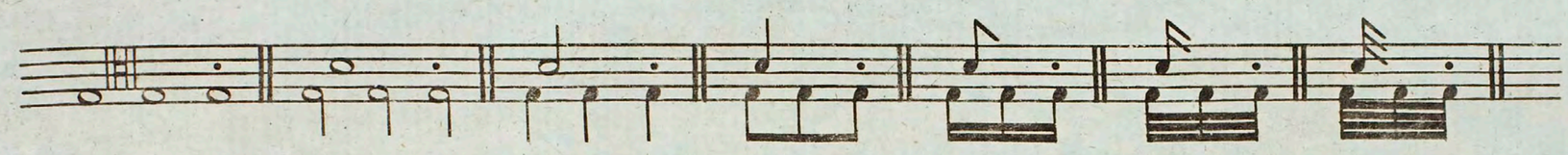
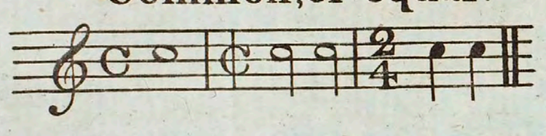
A Point, or Dot, after a Note makes it half as long again.

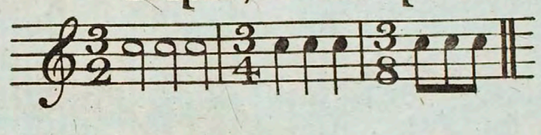


MARKS OF TIME.

Common, or equal.



Triple, or unequal.

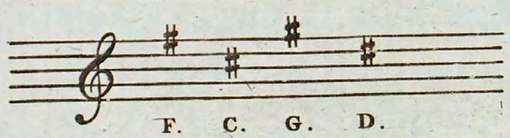


A Flat (♭) to a Note makes it half a Note lower.

A Sharp (♯) to a Note makes it half a Note higher.

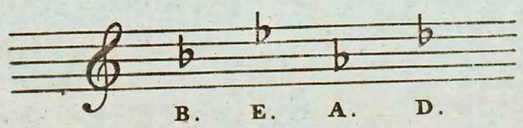
A Natural (♮) takes away the effect of either Flat, or Sharp.

SHARPS.



F. C. G. D.

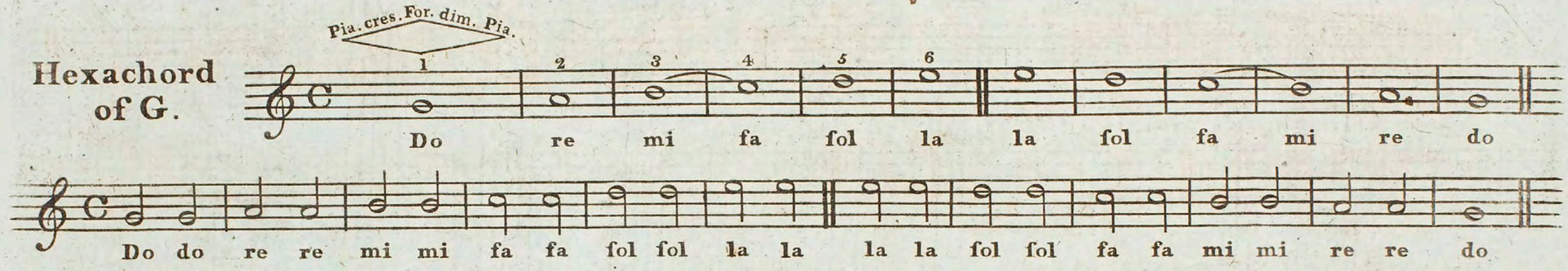
FLATS.



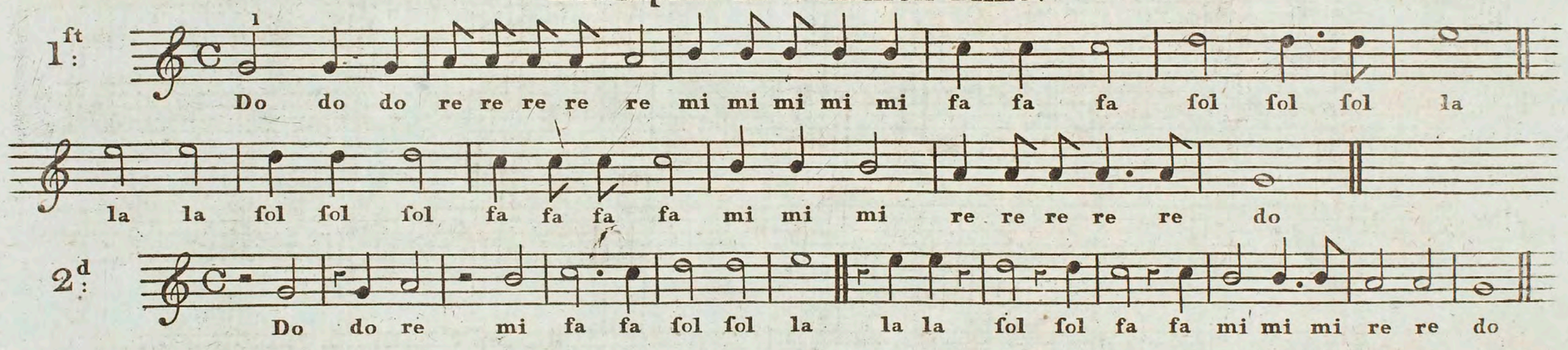
B. E. A. D.

N. B. Sharps and Flats, at the head of the Clef, are always placed in regular order as above.

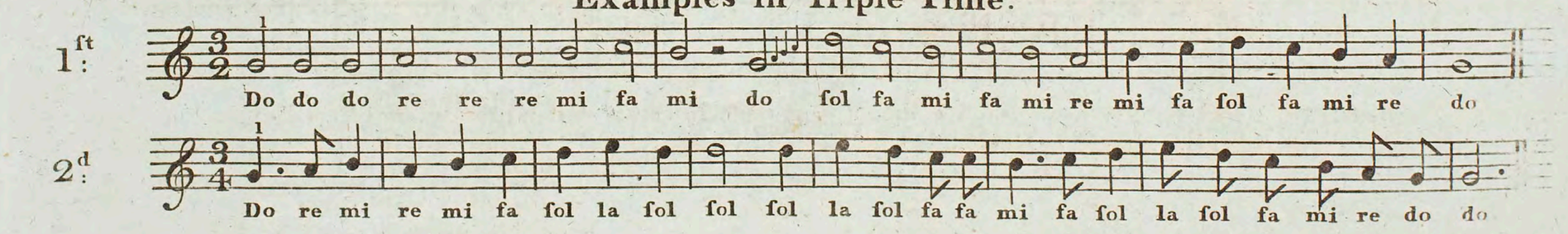
The Scholar is firſt to raiſe this Scale of the Hexachord, or a ſucceſsion of ſix Muſical Intervals, and then to deſcend by the ſame Notes, remembring that from MI to FA or (3 to 4) is only half a tone; the others whole tones.



Examples in Common Time.



Examples in Triple Time.



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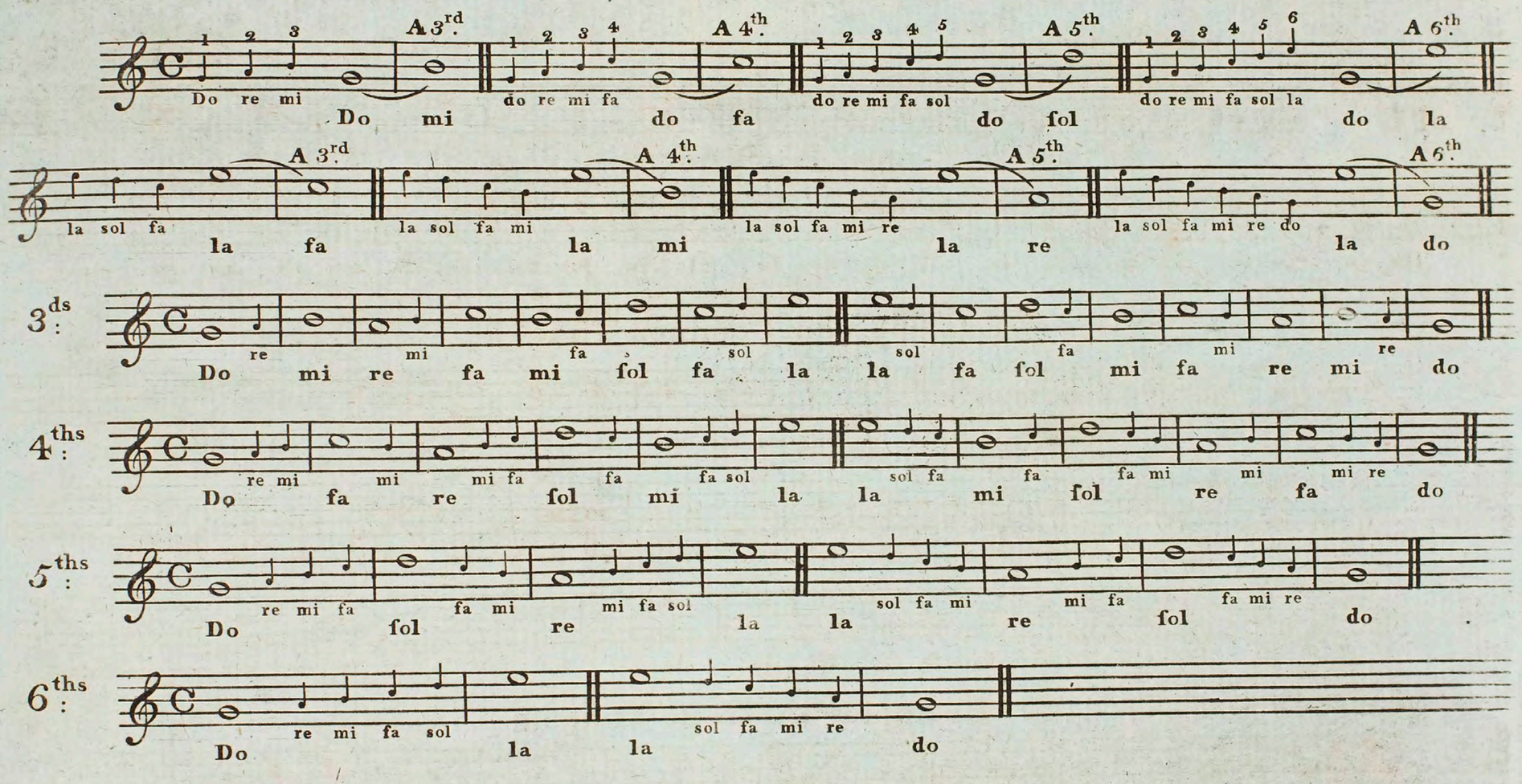
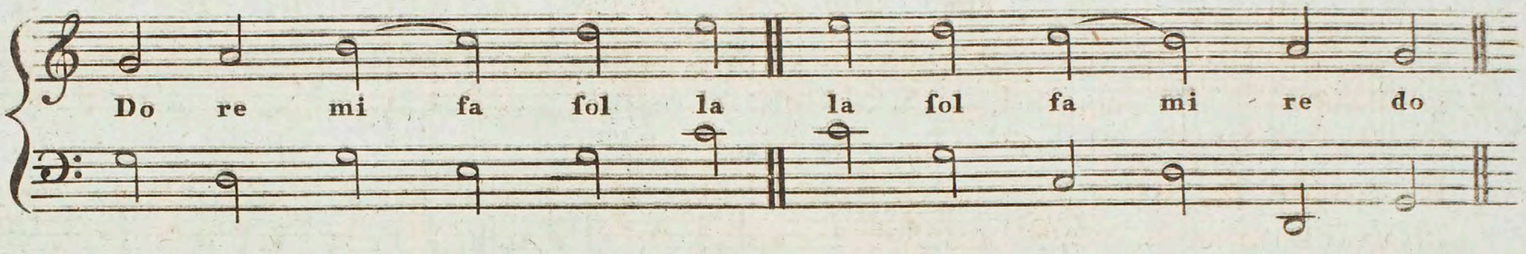
THE RULE FOR SPELLING OR PROVING DISTANCES.



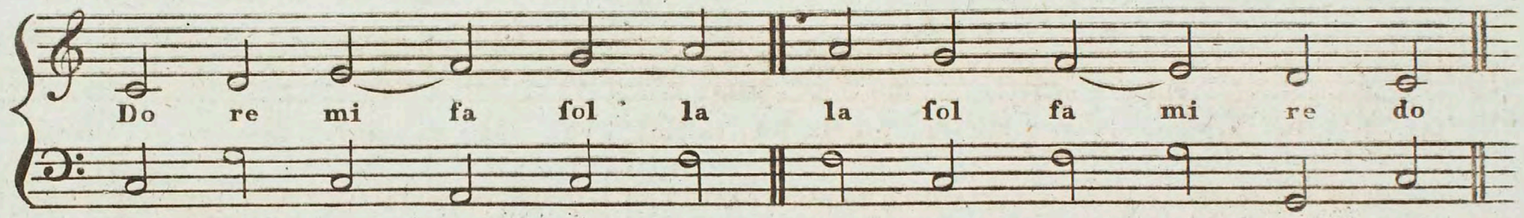
N. B. The Scholar, after ſome practice, ſhould ſing theſe Intervals without the intermediate Notes.

The three different Hexachords, agreeable to the GUIDONIAN fystem, by which it will be feen that DO, is always placed on the Key Note.

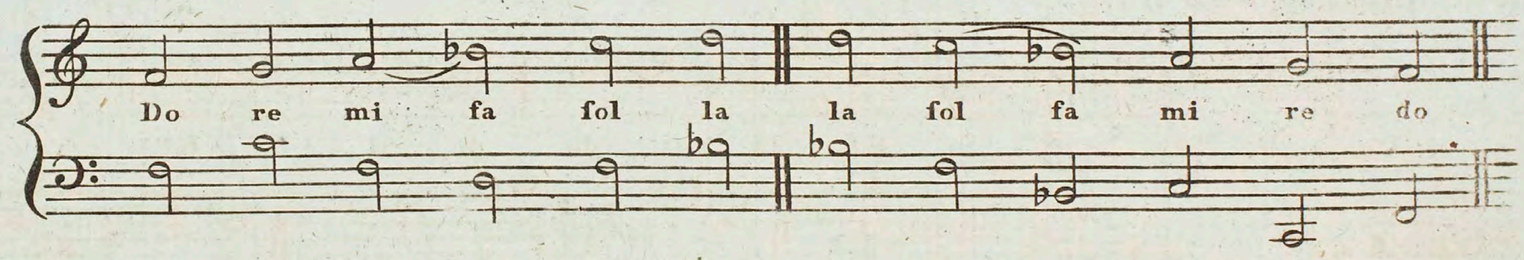
THE HEXACHORD OF
G.
or Durum from B♮.



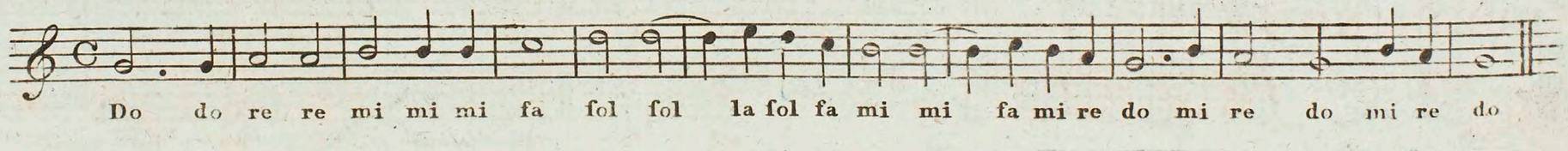
The Natural
HEXACHORD OF
C.



THE HEXACHORD OF
F.
or Molle from B♭.



Example in the Hexachord of G.



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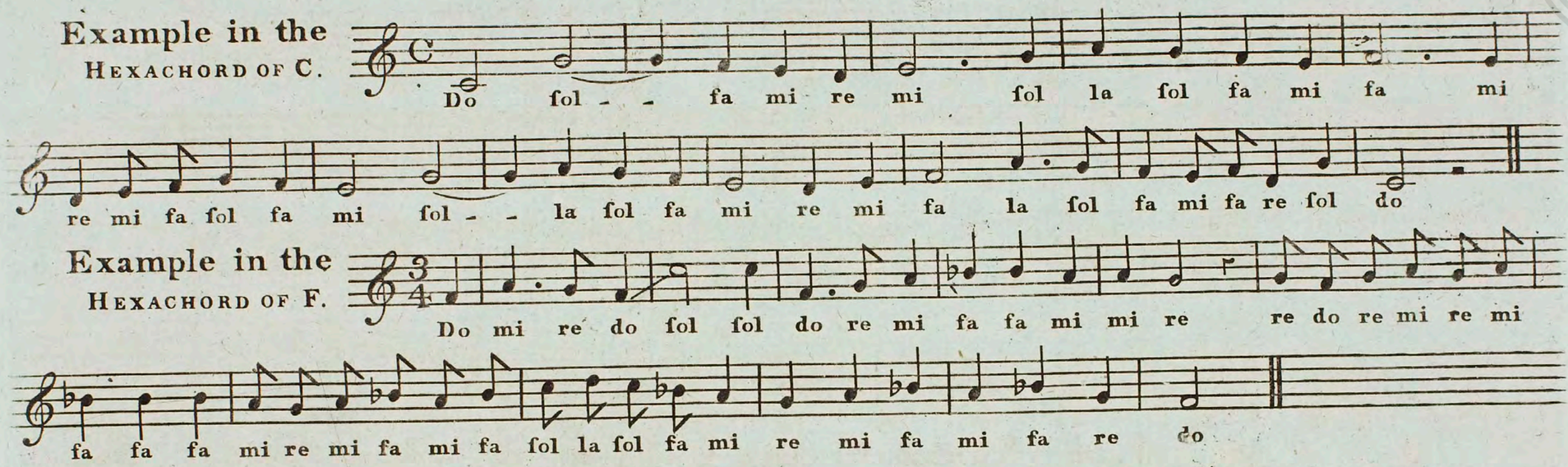
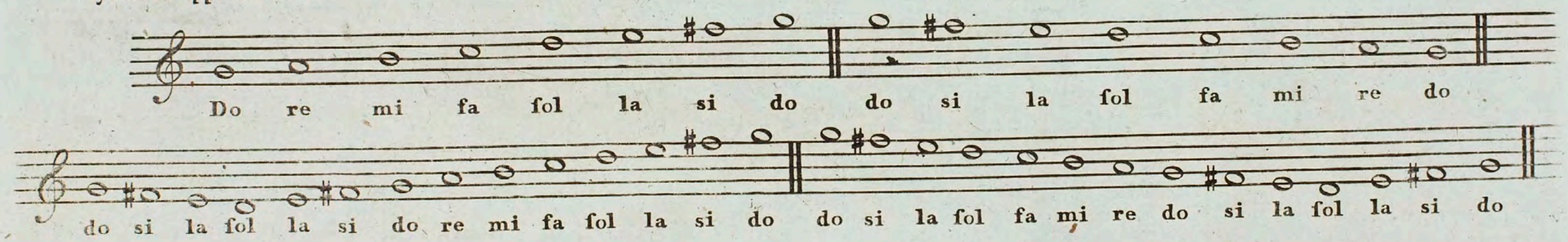
Example in the HEXACHORD OF C.

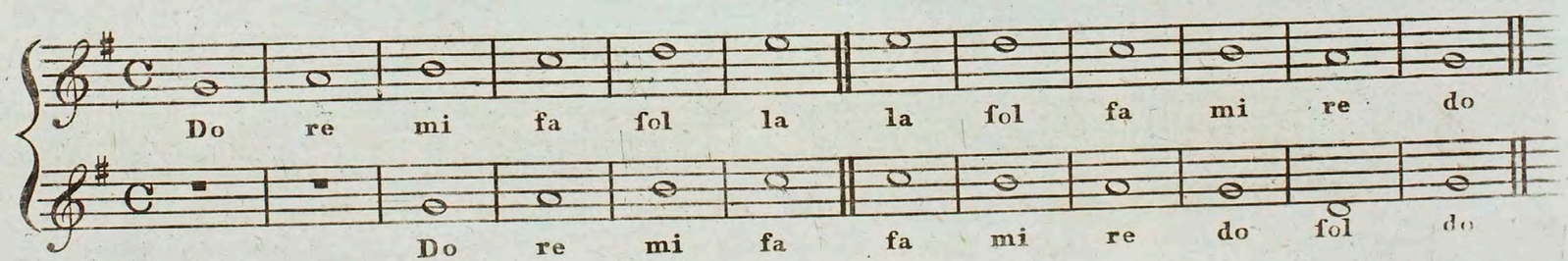


Example in the HEXACHORD OF F.

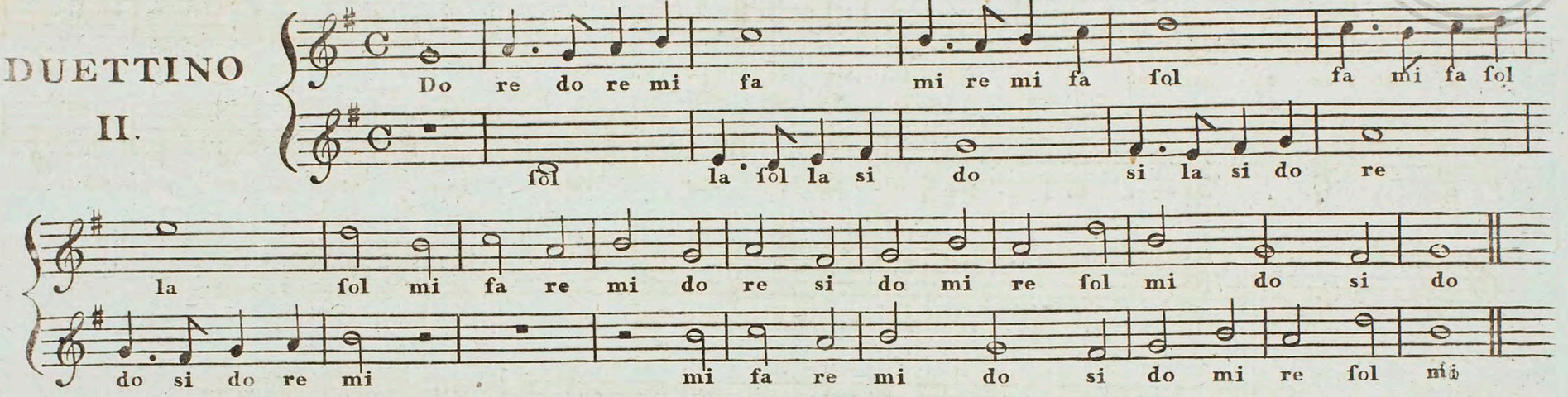
Thus far the Solmisation, according to the GAMUT of GUIDO, is perfect; we now proceed to the introduction of another Syllable SI, to the 7.th Note in the Octave; by which the Scale is made complete, as every Note has a different Syllable applied to it.



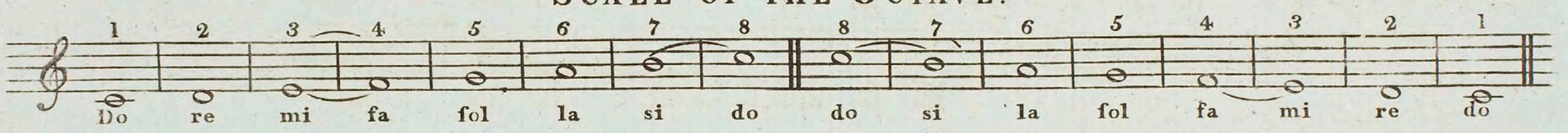
DUETTINO I.



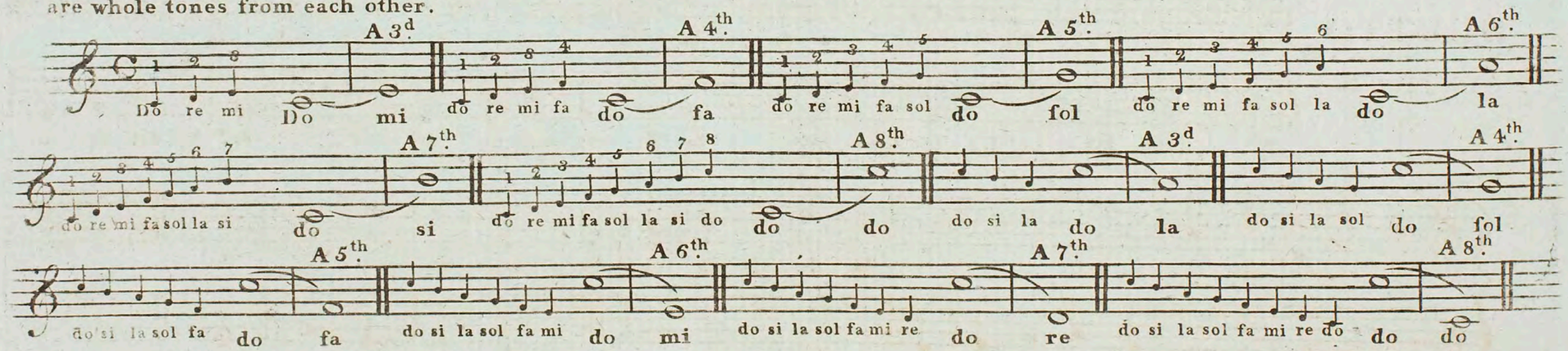
DUETTINO II.



SCALE OF THE OCTAVE.



N.B. The MI and FA, (or 3 and 4) and SI DO, (or 7 and 8) are always the two half tones in the Octave; the other Intervals are whole tones from each other.



The above is recommended as a daily Leſson, by which the Scholar will ſoon be able to raiſe and fall theſe Intervals without the aſsiſtance of the intermediate Notes.

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OCTAVES.

Do do re re mi mi fa fa fol fol la la la la fol fol fa fa mi mi re re do do

Do - - re - - mi - - fa - - fol - - la - - la - - fol - - fa - - mi - - re - - do - -

1 2 3 4 5 6 7 8 9 10 11 12 12 11 10 9 8 7 6 5 4 3 2 1

Do re mi fa fol la si do re mi fa fol fol fa mi re do si la fol fa mi re do

DUETTO I.

Do do re re re re mi mi fa fol - - fa mi re do si la si do

Do do re re re re mi mi fa fol fa mi re - - - do

DUETTO II.

Do do re do si la si si do si la fol la

Sol fol la fol fa mi fa fa fol fa mi re mi fa la fol fa mi

si re do si la fol la do si la fol fa mi do do si do

re mi fol fa mi re do do mi re fol mi

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DUETTO III.

Sol do re fa mi do si do fol fol mi fol do re do si do si do re mi re mi fa re do

Sol do re fa mi do si do fol fol mi fol do re do si do si do re si do

DUETTO IV.

Mi re do fol do re mi fa mi mi re re do re mi re mi

Sol la si do si do re do do si

fa mi re mi fa mi fa fol mi fa fol fol fa mi re mi fa

la fol la si la si do mi re mi fa mi re do re mi mi re do si do re

fa mi re mi fa re do do re mi fa fol fa mi mi fa mi re do fol fol fol mi fol do

re do si do re fol dol si do re mi re do do re do si do mi mi mi do mi mi

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DUETTO V.

Si re do si do do si la fol fa

Sol si la fol la la fol fa mi re mi mi re

fol fol fa mi fa fol mi fa - - - mi re do

mi re mi do re - - - do la fol si do si do

DUETTO VI.

CANON.

La si do do sol sol la la si. si do do si mi mi re re

Vuoi tu venir meco vi - ta mi - a vien da me vien da me fpe -

Vuoi tu venir meco vi - ta mi - a vien da me

do do si si la la sol sol fa mi la sol do si

- ran - za mi - a fe non vuoi ch'io mo - - - ra mo - ra mo - ra.

vien da me fpe - ran - za mi a fe non vuoi ch'io mo - ra mo - ra.

This DUETTO in the Minor Key of A, is given as an Example to ſhew that the Solfaing is not altered, but remain the ſame, as in its relative Major Key C. Should the Scholar be desirous of ſtudying more difficult, or more ſcientific Examples, I beg leave to recommend a ſelection of Solfeggi, lately Published by S.r Wm PARSONS.

The Graces or Ornaments of Expression.

Messa di Voce or Swell. Pia. cres. For. dim. Pia.

Do re mi fa fol la

Shake Major.

Shake Minor.

The Turn.

The inverted Turn.

Superior Appoggiatura.

Inferior Appoggiatura.

Superior Cadence

Inferior Cadence

The Slur.

Portamento or Anticipation.

laying on the Voice

NB. this last Grace, (Portamento or Anticipation) may be used with great effect, in the preceding Duetto N°. 6 (Canon)

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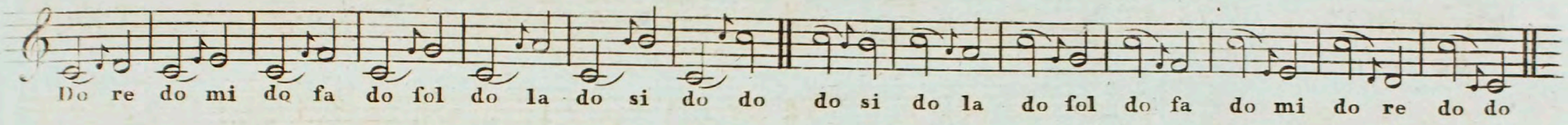
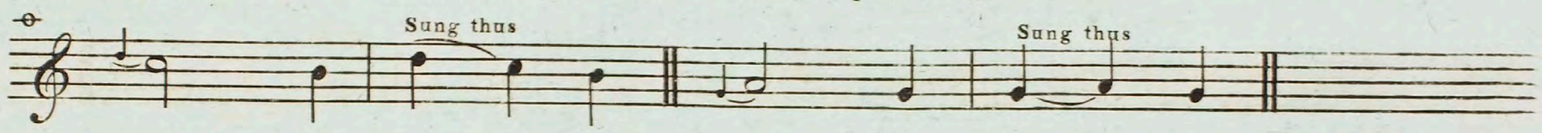


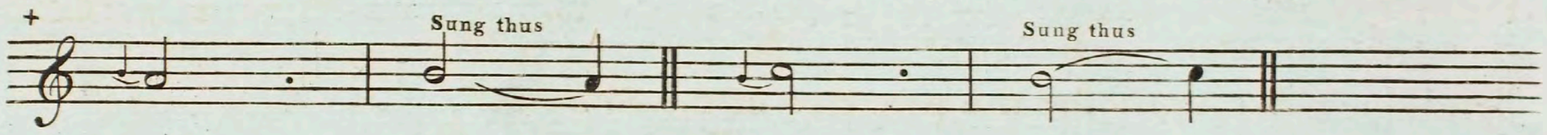
The Appoggiatura takes half the length from the Note it precedes.

Example



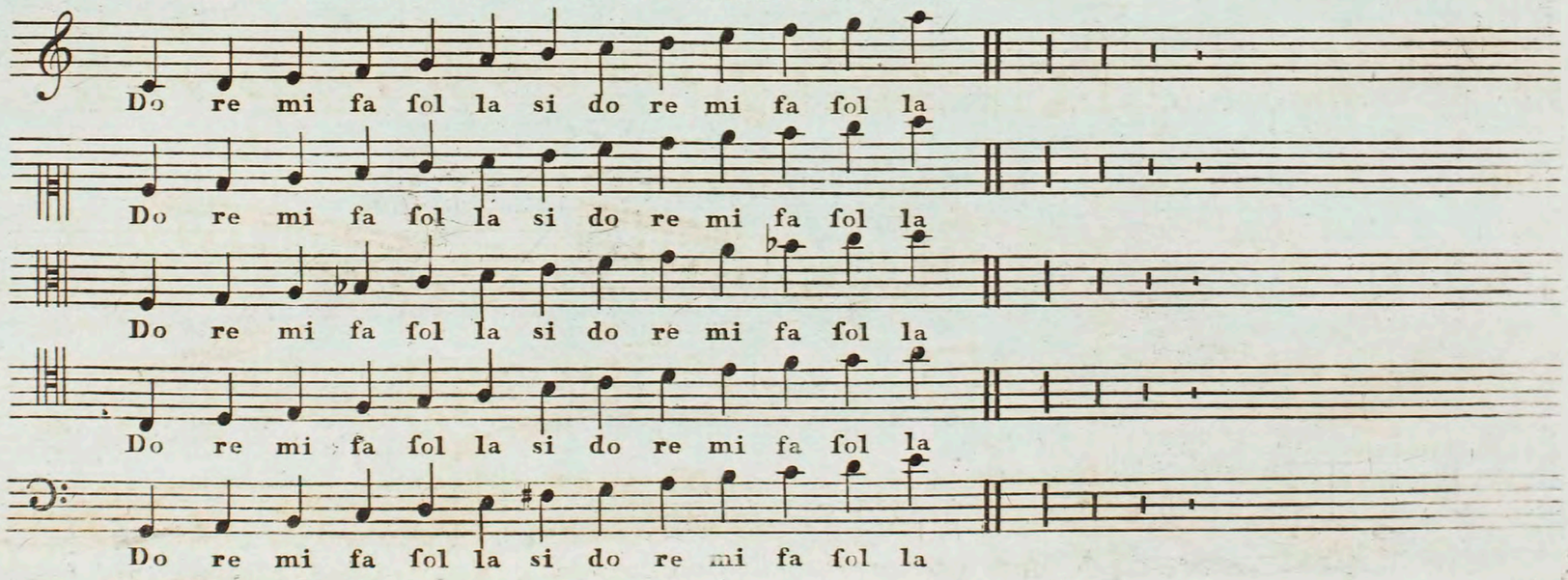
When the Appoggiatura precedes a Note with a Dot, it takes away two thirds of its length.

Example



Scale of Notes for the four different Voices.

Treble or Soprano



Contra Alto

Tenor

Baſs

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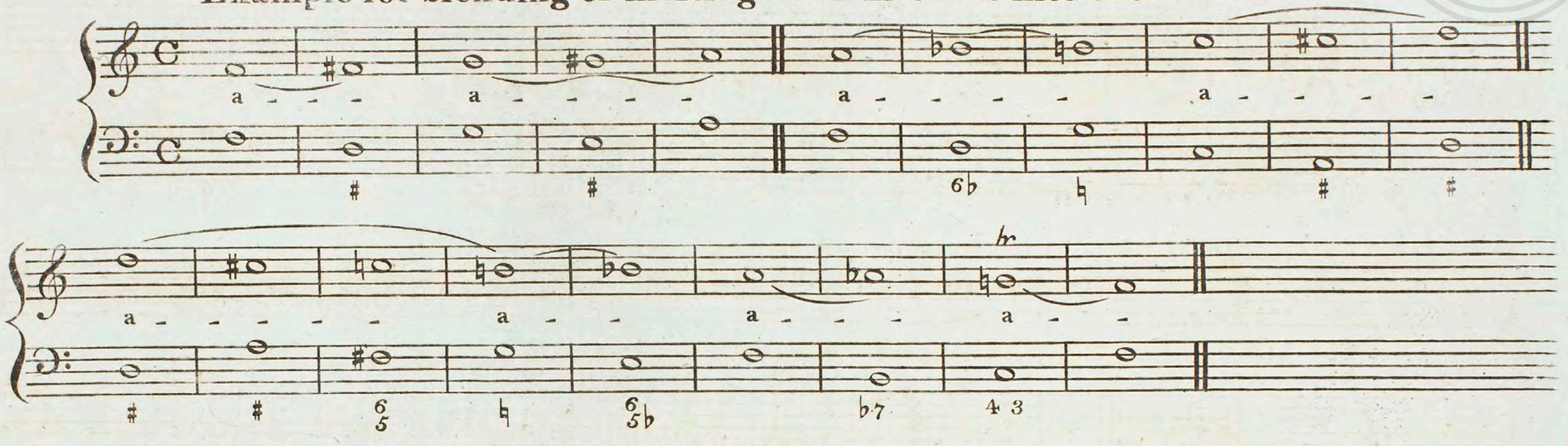
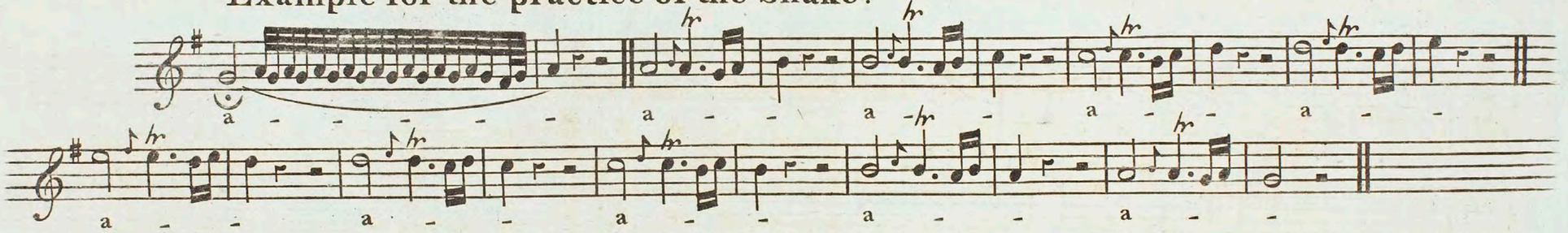
Example for blending or melting the half tones into each other.

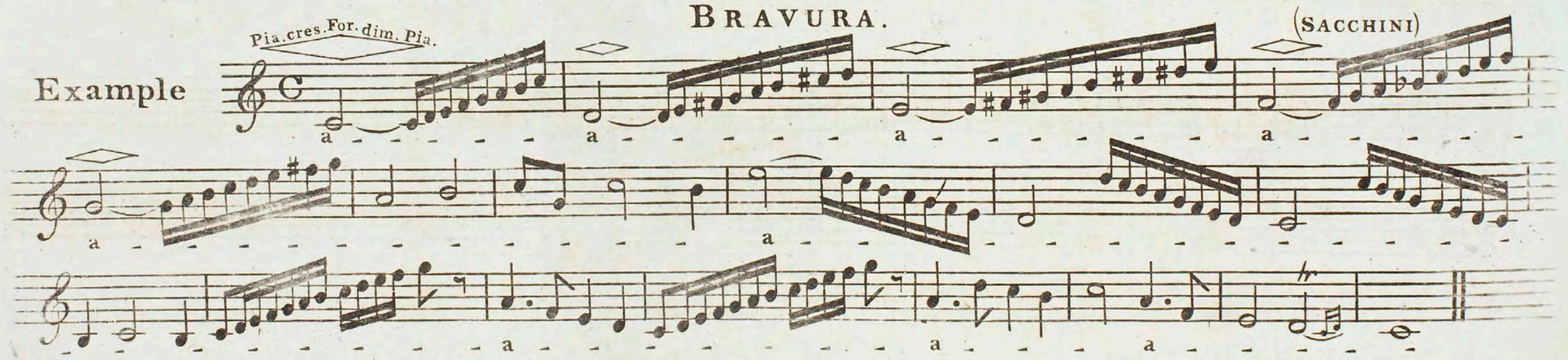


Example for the practice of the Shake.



BRAVURA.

Example



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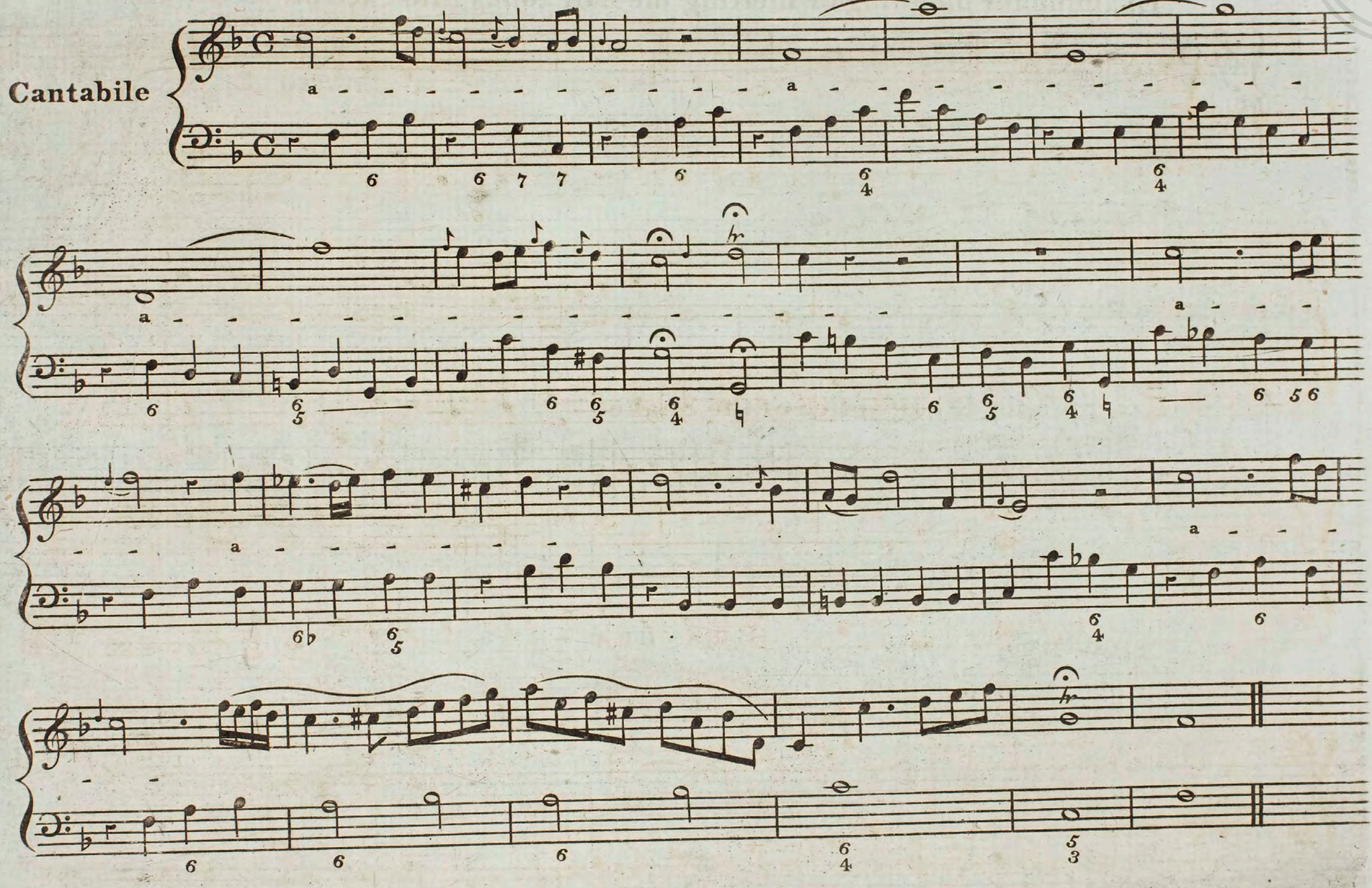
EXAMPLE.

(SACCHINI)

Cantabile



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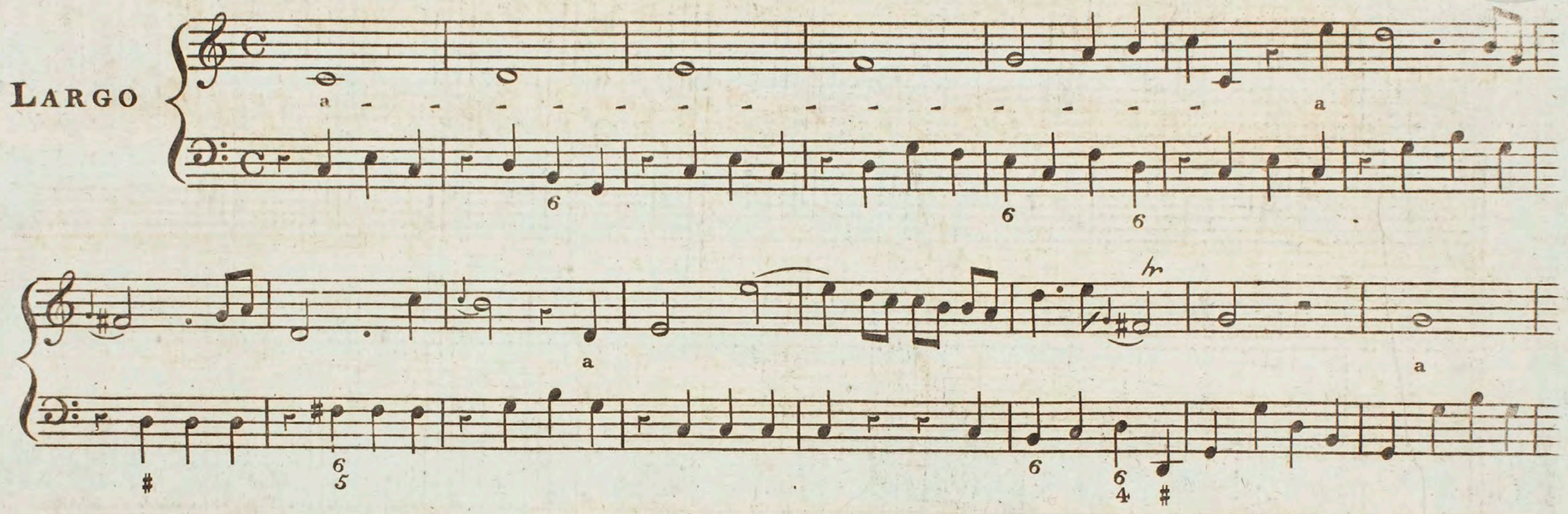
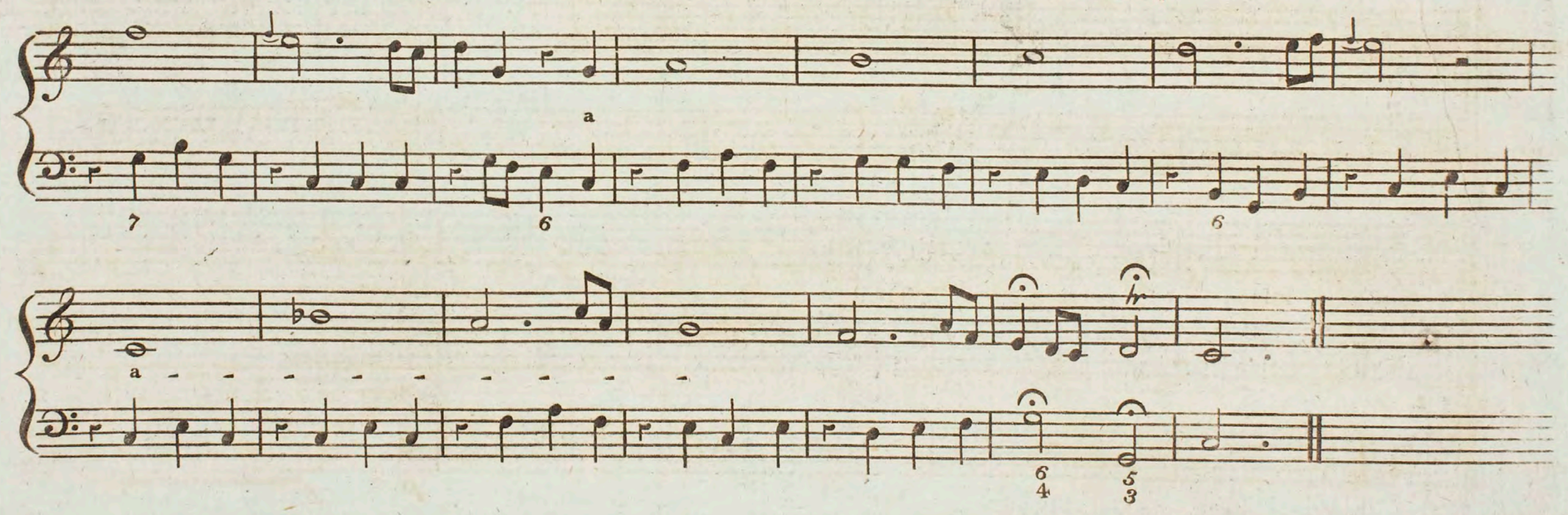
EXERCISE. (SACCHINI.)

LARGO





Larghetto

Vio.1.mo

Vio.2.do

Due Oboe

Due Corni

Viola

Soprano

Alto

Tenor

Bafs

Organo

p

f

Bafs

Sanc

Sanc

Sanc

Sanc

p

f

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Royal Academy of Music Library

- tus

- tus

- tus

- tus

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f *p*

Basso

Sanc - - - - - - - - - tus Sanc - - - tus Do - - mi - nus

Sanc - - - - - - - - - - tus Sanc - - - tus Do - - mi - nus

Sanc - - - - - - - - - tus Sanc - - - tus Do - - mi - nus

Sanc - - - - - - - - - tus Sanc - - - tus Do - - mi - nus

p *f* *p* *f*

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cres

p

p

cres

Do - - minus Deus Sabaoth

p

ple - - - - - - -

Do - - minus Deus Sabaoth

ple - - - - - - - ni funt cœ - - - - - - -

Do - - minus Deus Sabaoth

ple - - - - - - - ni funt cœ - - - - - - -

Do - - minus Deus Sabaoth

cœ - - - - - - -

p

4 2

5 3

6 4

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f

f

f

Solo

- - ni funt cœ - - - li et ter - - - ra

Solo glo - - - - - ria

- - li funt cœ - - - - li et ter - - - ra glo - - - - - - - ria

- - li funt cœ - - - li et ter - - - ra

- - li cœ - - - - li - - - - et ter - - - ra

f *p*

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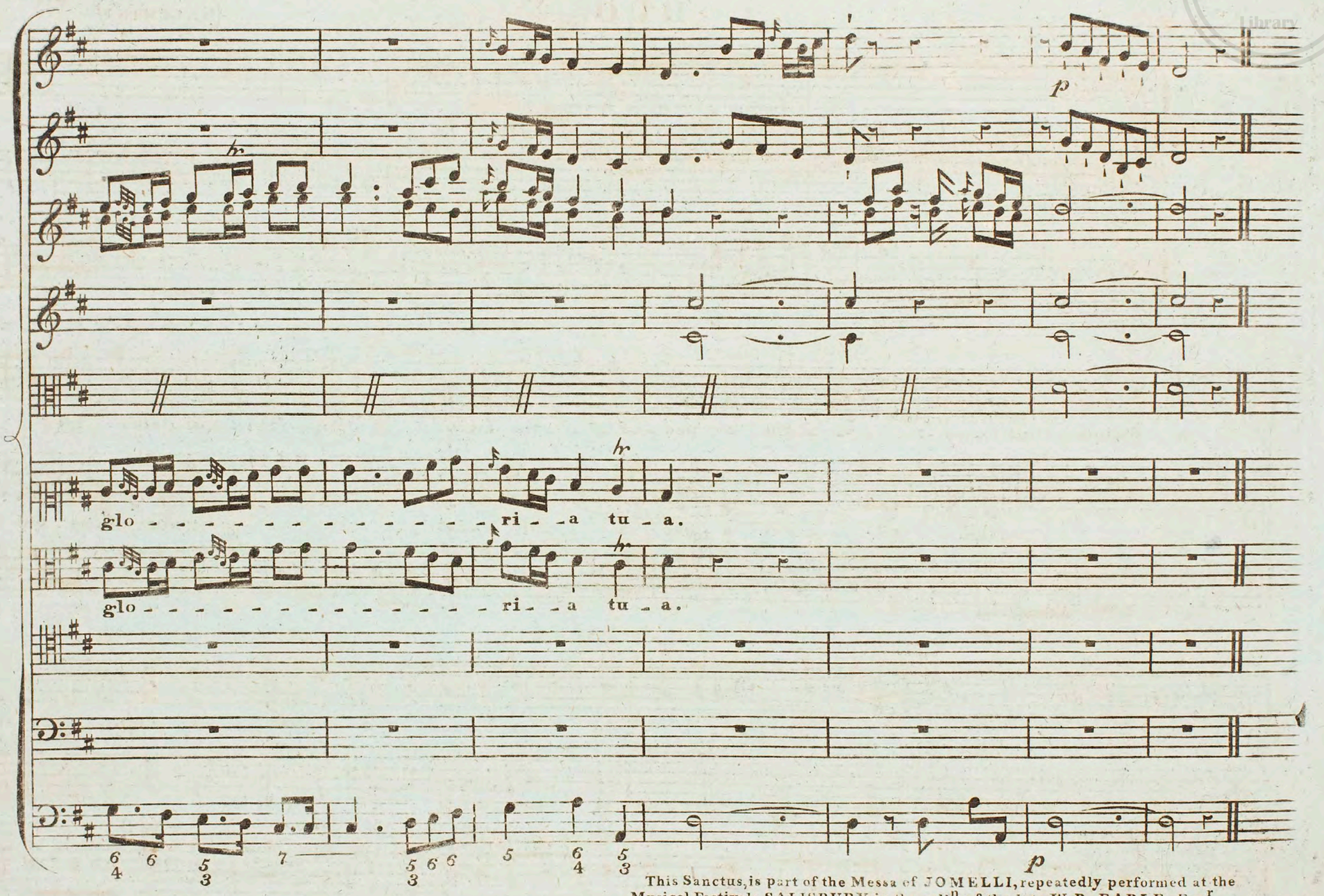

This Sanctus, is part of the Messa of JOMELLI, repeatedly performed at the Musical Festivals SALISBURY; in the coll.n of the late W.B. EARLE Esq.r

DUO.

(SACCHINI)

LARGO

A - - - ver - - - te A - - - - ver - - -

A - - - ver - - - te A - - - - ver - - -

- te faciem tu - - - - - - - - - am a pec - ca - - - tis meis et omnes ini - qui - tates meas

- te faciem tu - - - am a pec - ca - - - tis meis et omnes in - i - qui -

de - le et omnes et omnes i - niqui - tates

- - tates meas de - - - - - - - - - - - - - - - - - - le et omnes et omnes i - niqui - tates

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meas de - - - - - - le A - - - ver - - - te A - - - ver - -

meas de - - - - - - le A - - - ver - - - te A - - - ver - -

- te faciem tu - - - am a pec - ca - - - tis me - - - - - - - - - - is

- te faciem tu - - - - - - - - - - am a pec - ca - - tis me - - - - - - - - - - is et

et omnes i - niqui - tates meas de - le et

omnes i - niqui - tates meas de - le et

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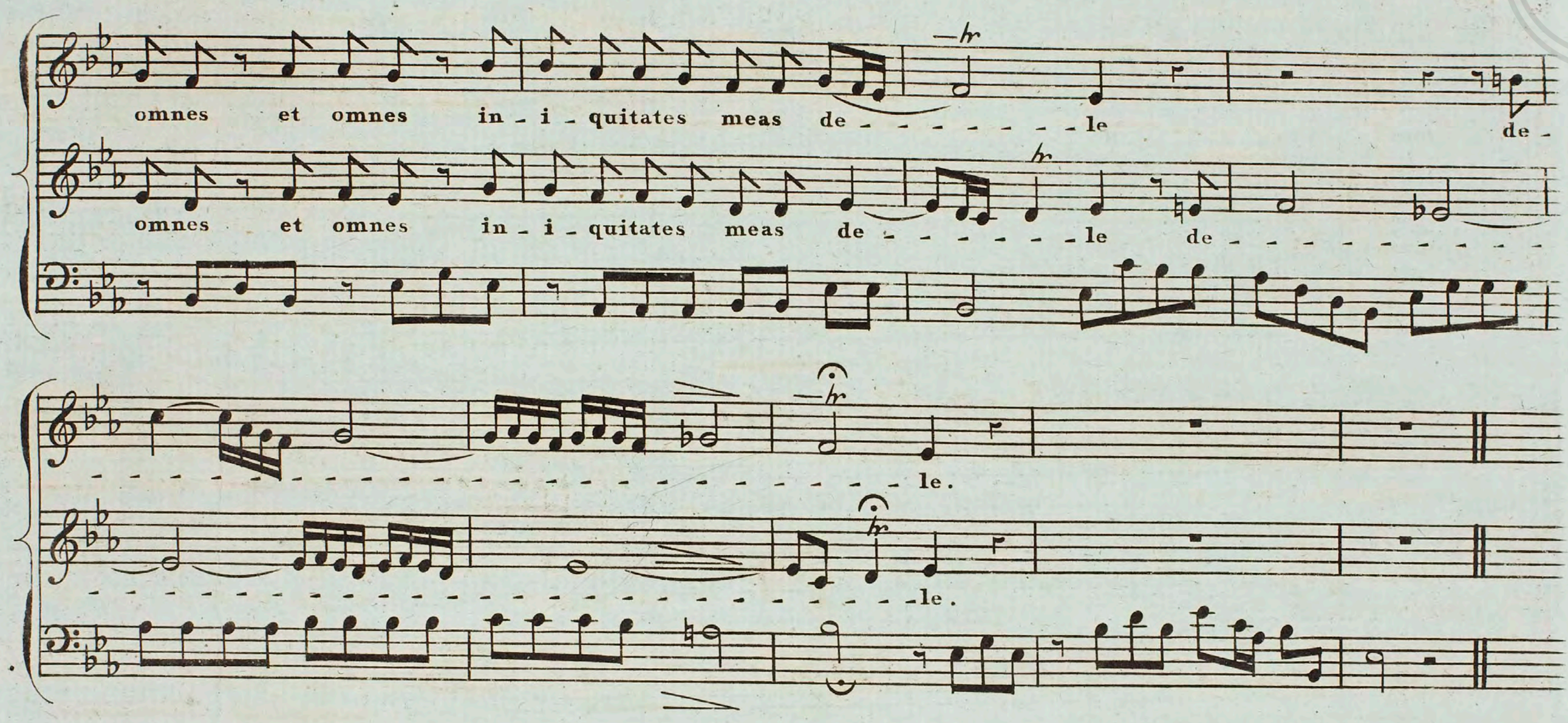

N.B. This beautiful DUO is part of a Miſerere, preſented to the late JAMES HARRIS Eſq.r by Sacchini, about the Year 1777 ye whole Miſerere was performed at the Funeral of Sacchini in PARIS, by order of the late Queen of France.

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Sotto voce

(SACCHINI.)

Largo

pp

Yet a - while yet a - while ſweet

ſleep ſweet ſleep de - - ceive - - - deceive me, Fold me in thy dow - ny

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Arms, Let not care awake - - to grieve me, Lull - - - - - it with thy

f *p* *f* *p* *f* *p* *f* *p*

po - - - - - - - - - - - - - tent charms, with thy po - - - - - - - - - - - - - tent

f *p* *f* afsai dim Sempre *p*

charms thy po - tent charms thy po - tent charms

f *p* *f* afsai dim

Sempre *p*

I a Turtle doom'd to ſtray, Quitting young the pa - - rent's

nest, Find each Bird a Bird of prey, a Bird of prey Sorrow

knows not where to reſt, Sor - row knows not where to reſt - - - - - - - - - - yet a

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while yet a - -while fweet fleep fweet fleep de - -ceive me de - -

- ceive me, Fold me in thy dow - ny Arms, Let not care awake to grieve me,

Lull - - - - - - it with thy po - - - - - - - - - - - - tent charms with thy

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po - - - - - - - - - - - - tent charms - - - - - - - - - - - - - - - - - lull it with thy

f *p* *f* *p*

po - - - - tent charms thy po - tent charms thy po - tent charms.

f *p* *f* *p* dim

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Andante

p *f* *p*

And you ſweet Maid ſweet Maid take mine,

Take this Noſegay gentle Youth, Un-like theſe Flow'rs be

f *p* cres *f* *pp*

Unlike unlike theſe Flow'rs be thine, Un-like theſe Flow'rs be thy fair truth, Un-

thy fair truth, Un-like theſe Flow'rs be thy fair truth, Un-

p cres *f*

NB. this Duett and the following Songs, are in the Col.n of the late JAMES HARRIS Esq.r and now Publish'd by Permission.

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pp

like theſe Flow'rs Un-like theſe Flow'rs Un-like theſe Flow'rs theſe Flow'rs be thine.

like theſe Flow'rs Un-like theſe Flow'rs Un-like theſe Flow'rs theſe Flow'rs be thine.

Andante Sostenuto

Chang-ing foon chang-ing foon they foon de-cay, Sweet till Noon then

Chang-ing foon they foon de-cay, Sweet till Noon then

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pafs a - way, chang - ing foon they foon de - cay, Sweet till Noon then

pafs a - way, chang - ing foon they foon de - cay, Sweet till Noon then

pafs a - way, Sweet till Noon then pafs a - way, then pafs a - way then

pafs a - way, Sweet till Noon then pafs a - way, then pafs a - way then

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p

pafs a - way, Fair for a time their charms appear,

pafs a - way, But truth ſhall bloom for

f *p*

Fair for a time their charms ap - pear, But truth ſhall bloom for

e - - - ver here, Fair for a time their charms ap - pear, But truth ſhall bloom for

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e - - ver here truth ſhall bloom for e - - ver here e - - ver here truth ſhall

e - - ver here truth ſhall bloom for e - - ver here e - - ver here truth ſhall

f

bloom for e - ver here.

bloom for e - ver here.

f

Del Sig.r Anfossi.

Accompaniment for the HARP or PIANO FORTE.

ARIA.

(SACCHINI.)

Non Cer - - chi innam - - mo - rar - - si chi lac - - - cial cor non

ha` non cerchi innammo - - rar - si chi lac cial cor non ha` no` chi

lac - cial cor non ha` In

van voi pan - ge - re - - te al lor che non po - tre - te tor nare in li - - ber

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-ta tor na-re in li--ber--ta in van voi pian-ge-re--te al

cor che non po-tre--te tor-na-re in li-ber-ta tor na-re in li--ber-

-ta no tor na-re in li-ber-ta in van voi pian-ge--re--te al-

-lor che non po--tre-te al-lor che non po--tre--te tor--na re in li-ber-

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- ta in li - - - - - ber - - ta Non cer - chi inna - - mo - rar - si che

lac - - cial cor non ha` non cer - chi inna - mo - rar - si chi lac - cial cor non

ha` no` che lac - cial cor non ha` al cor non ha` al cor non ha`

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Violoncello Obligato

Cantabile

Se - - cure with - - in this peaceful Cot, I'd wish to live and

die, fe - - cure - within this Cot - - I'd wish to live and die

Here patient bear my hum - ble lot here patient bear my humble

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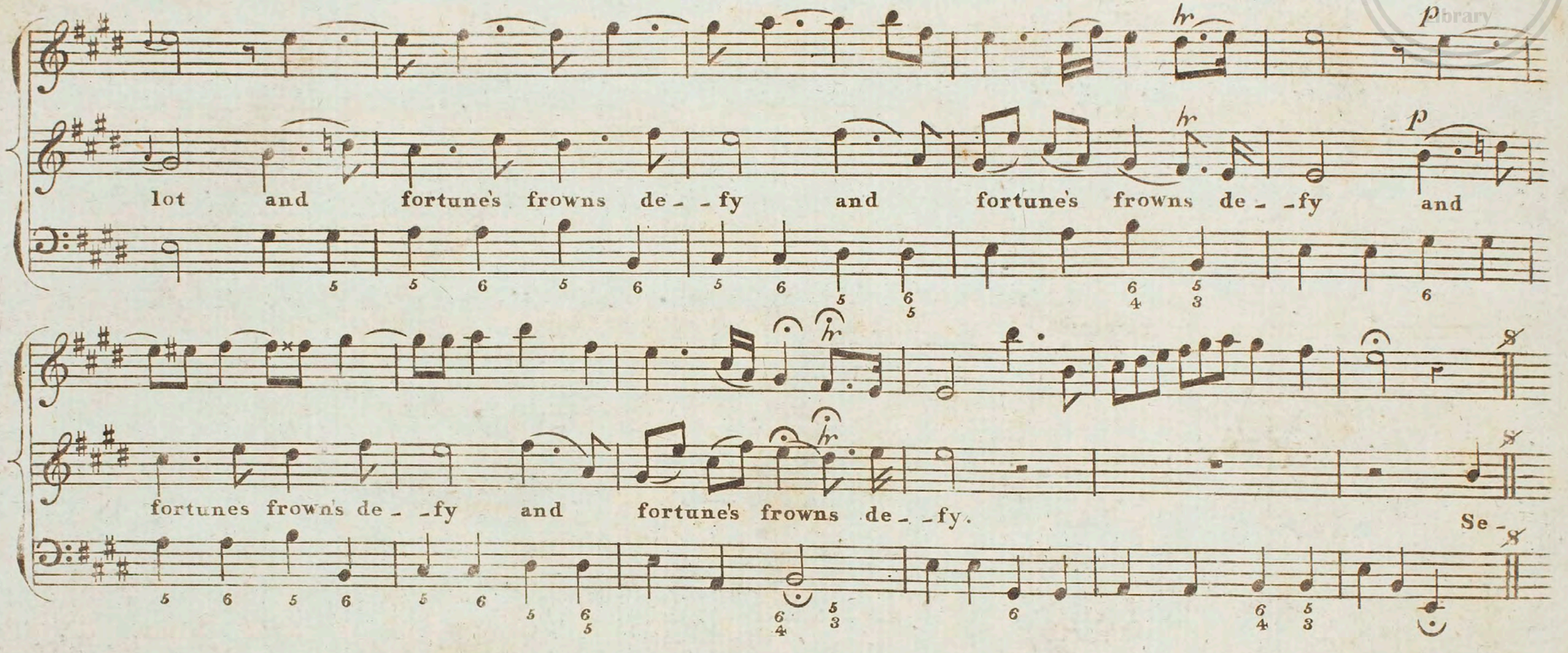

2

Secluded thus, devoid of care,

The call of Heav'n Id wait

Then ſilent paſs, its bliſs to ſhare,

O may that be my fate!

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